2/12/70

Mr. Johann Rush
115 New Montgomery
San Francisco, Calif.

Dear Mr. Rush,

When Paul Koch interviewed you a year ago, it was at my request. When Garrison sent Bill Turner to see you, it also was because of me. I had been looking for you, chiefly to try and get copies of the stills of the footage you made of Oswald outside the Old ITM Bldg and gave to the federal agents. I got your parents' address, gave it to Sciambra, and he took it from there. I then had a print of the remaining footage. Ms Planer made it available to me.

My interests are not diminished by the passing of time, so I write you, hoping that since Mr. Koch spoke to you things may have come to mind. If there is anything you remember, it might be of considerable help, for this is one of the incidents in Oswald's career the government has gone to greatest trouble to hide.

One of the interesting things is that we have not been able to find my FBI report of an interview with you, yet there is one of Bern Rotman being interviewed. You, not he, took these pictures. So, it could be interesting to know who interviewed you and when, both at the time of the assassination and before. The FBI did investigate Oswald in New Orleans before the assassination, although they also made efforts to withhold this from the Warren Commission. They did withhold their reports of it.

I have now located and examined what the Secret Service describes as the original film you took. This means after editing, as aired. It has clarity tending to make me believe they kept the original and returned a copy. They did not give this to the Commission. I am the first to examine it. Because they have this, I can only wonder why they gave the Commission a different copy. One of the possible reasons is to hide the identities of those with Oswald. The description with this film refers to two, but examination of it discloses but the one~~xxxx~~ known, Charles Steele, the young man in short. Have you any recollection of the second or other man with him?

I now have several almost identical descriptions of one such man, a Latin-American type, taller than Oswald, weighing about 200 pounds. On an earlier occasion, he was seen taking pictures of Oswald's distribution. Aside from the FWL man, do you recall any other photographer at the ITM?

Did you talk to Oswald or any of these men? If so, what did they say? You had lunch with Dolores Neeley. Did she say anything about this incident or those in your film? She knew some of them, including those from out of town. Do you know where she now is?

Did the federal agents select the frames to be printed? If so, did they indicate any reasons for their selections? The Secret Service report, for example, says you provided 17 prints. And I have FBI reports of their showing six

different prints to witnesses. I do not see, in the existing footage, enough different film to cause 17 prints to be made, nor am I certain there are enough different sequences of relevance to the investigation to warrant six. If you could examine your existing footage again, perhaps it will suggest to you which stills you had printed and maybe sequences not now in the film. It may also recall what may have been in the outtakes.

Another possibility of interest is that the FBI interviewed you about this film shortly after you took it and before the assassination. The agent who then seemed most interested is Warren deBrueys, but I also ask you if one Milton Kaack ever questioned you, or whether, to your knowledge, before the assassination, any agents asked to examine the footage?

In short, almost anything you can remember about the film, Oswald and his possible associates can today be as significant as it could have been earlier. I would appreciate it if you could take the time to let me know whatever you do, no matter how trivial it may sound, for I do not believe you are in possession of the fact with which trivialities can fit and assume meaning.

Did you ever cover, have interest in or hear about either the Cuban camps in the area or anti-Castro activities? A WVUE photographer apparently visited at least one, made many pictures, and, after leaving New Orleans, seems to have disappeared. I can trace him to Minneapolis, where he opened a photo studio, after remarrying, to a woman from Minneapolis. His first wife was, I think, from Mississippi. If you know this man and how he can be reached, that can be helpful. I think he called his Minneapolis business Studio 120. Do you know any other photographers who may have covered or made film of Oswald, Ferrie, or any of the above.

I do thank you for any help you can offer.

Sincerely,

Harold Weisberg